

Stained Glass

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A Quarterly Devoted to the Craft
of Painted and Stained Glass

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For peace and understanding among men, O Lord, make me the instrument of Your peace. Where there is hatred, let me sow love. Where there is injury, pardon. Where there is doubt, faith. Where there is despair, hope. Where there is darkness, light. Where there is sickness, joy.

O, Divine Master, grant that I may not so much seek to be consoled as to console, not so much to be understood as to understand, not so much to be loved as to love. For it is in giving that we receive, for it is in pardoning that we are pardoned, and it is in dying that we are born to eternal life.

Blessed be the Almighty God, the Father, the Son, and the Holy Ghost. Amen.

Prayer by Saint Francis of Assisi used by the Reverend John J. McDonough at the opening of the thirty-ninth Convention.



THE FOUR FREEDOMS

Designed and made by Conrad Pickel

(See page 91)

STAINED GLASS

AUTUMN

1948

President's Message

THIS issue marks a new era in *Stained Glass*. Change is a principle of progress, and our new Editor, Stephen Bridges, has many excellent ideas for the development of the magazine. The new look may not be very apparent in the next few issues, and that, too, implies a sound principle. Healthy progress is not a matter of sudden and violent change, but a gradual metamorphosis.

The magazine has gone through many phases, and has survived many vicissitudes since the good old days when Joseph Flanagan was Editor. It was then a trade journal, pure and simple, and it served its purpose very well.

The old-timers invariably refer to the magazine as the "Bulletin." It is right for them to do so, and I treasure my scant files.

Sid Brown made a tremendous contribution to the life and continuity of the publication during his editorship, and we are deeply indebted to him for his good work.

We passed through a period when our ambitions were greater than our means of realizing them, and we were brought back to rationalism with the help of a man who

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really knew about printing and publishing — Harry Lorin Binsse, and a capable liturgist — Maurice Lavanoux.

Then came the dark years when Connick, almost single-handed, kept the magazine alive during the long depression.

Those were the times when we scraped the bottom of the barrel for material to get out each issue, — when we led a hand-to-mouth existence; but the magazine went forth as the one symbol of a living organization.

All these experiences helped to lay a foundation and to build a publication that has been making itself felt more and more, not only in the craft, but outside. It is to be found in many of our leading public libraries. Architects and the clergy read it, and it travels abroad. We have many friends in all walks of life.

And now, we must keep up with the times. We are entering new fields. We have fresh ambitions and purposes. The magazine is still as it should be, the official organ and representative of the Stained Glass Association of America, — a medium of exchange of ideas and knowledge among its members, — but it is something more. It is a missionary, an instrument of propaganda — a means of carrying knowledge of our high craft to all the world. It should be, and is, a quarterly devoted to the best interests of the craft of painted and stained glass as it exists today.

Our good friend, Stephen Bridges, has an excellent background for carrying on this work. He is a devoted and experienced craftsman. He is not only a student of stained glass, but an actual worker in the medium who learned the hard way. We can depend upon him to give his best energies to the work.

Your President is also new, and immensely surprised as well as pleased and honored by his present status. As yet, no profound, world-shaking problems have come before him for solution, but he is bracing himself (with cold stimu-

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lants, — non-alcoholic) for the worst. He is grasping every spare moment to meditate (over a fish pole) the needs and welfare of the Association. No doubt stupendous results may be expected from these cogitations.

All's well with the craft of stained glass at present. We are enjoying a period of unparalleled prosperity. Most of us have more commissions than we can manage. But we must not become complacent. It would be easy to slight or hurry our work, — to take shortcuts. Now, more than ever, is the time for vigilance. This is not only an artistic necessity, but it is good business. Bitter experience tells us that prosperity will not last forever. "By'n'by Hard Times comes a-knocking at the door."

The times are ephemeral, ever-changing. New ideas and different conditions develop rapidly. If we are to go forward with the times, we must be ready and able to meet the new demands and requirements of modern architects with their new styles of architecture, new building materials. We have had some rather pertinent intimations of this recently, and the challenge must be accepted.

We can hardly overemphasize the importance of finding and encouraging young people to enter the craft. The success of our Apprentice Competition gives eloquent testimony to the fact that we have made a good start in that direction, and we should continue such projects. The apprentice may well be encouraged to base his studies on the mediaeval masterpieces while venturing forth with new ideas within the sound principles of the craft and the integrity of materials.

Orin E. Skinner

The Thirty-Ninth Convention of the Stained Glass Association

EARLY ARRIVALS on Sunday, June twenty-seventh, at the Hotel Roosevelt were in a festive mood. The apprentices' panels were in place and got immediate attention while greetings were being exchanged. Old friends, new acquaintances, and stained glass provided all the requisites of a good convention.

The Executive Committee made short work of their meeting that night. Reports were kept brief, since it had been decided to bring most of the business of the Association into the open meeting in order that all the members might be more conversant with our problems.

The Very Reverend John J. McDonough opened the first session with a prayer. Twenty-one members were present and thirty-six were represented by proxies. After the Auditing and Nominating Committees had been appointed, the meeting took up two resolutions of the Executive Committee. The first concerned the appointment of judges and prizes for the Apprentices' Competition. The second was the suspension of one member for violation of a ruling adopted at the 1931 Convention. It was decided at that time that any member who engaged in commercially importing stained glass windows from foreign countries would be subject to automatic suspension. The seriousness of this charge caused it to be deferred to the following day for vote, so that it might have full discussion and thought.

Mr. George Hunt, Chairman of the Membership Committee, presented for approval the list of new members and

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associates. The conditions for full and associate membership were clarified and several who were delinquent in dues were suspended.

The editor of our quarterly, Mr. Orin Skinner, reported an increase of subscriptions, among which are several Russian libraries. The intention to make the magazine more American and expressive of the Association was announced. Mr. George Spiers, Chairman of Advertising, reported an increase of two hundred and eighty dollars to the income of the magazine.

The Governmental Regulations Committee, headed by Mr. Rupert Schmitt, reported nothing beyond information published during the past year in the magazine. He commented briefly on the Displaced Persons Bill. This, as passed by Congress and signed by the President, makes the possibility of artists and craftsmen coming to our studios and workshops unlikely.

The exhibition of panels by apprentices from shops all over the country gave splendid visual evidence of the success of our apprentice training program under the leadership of Mr. Henry Lee Willet. In answer to a questionnaire from this committee, thirty firms have reported. There are at present fifty apprentices in these studios. Eighty per cent are in Union shops. Sixty-six per cent are veterans taking advantage of the GI Bill. Eighty per cent are following the approved apprentice training program worked out with the Government, the Union, and our Association. Fifty-five per cent felt that the program was taking care of their present and replacement problems, and was adequate for their plans for enlargement in the future.

Mr. M. M. Hanson, Bureau of Apprenticeship, U. S. Department of Labor, spoke at some length and recalled the several years during which he had worked with the

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Stained Glass Association and with the Brotherhood of Painters, Decorators and Paperhangers.

I remember when Mr. Willet and Mr. Rambusch came to Washington, and that's quite a long time ago. Things didn't look quite so good, because after all, remember financial and general conditions in the past have not been so good, so progress has been almost from scratch to develop satisfactory relations in your field.

You have depended on people from Europe in the past and that has given rise to many discussions. These discussions were very interesting, because they represented one benefit, the right approach to the training of apprentices. In other words, the apprenticeship is a Management-Labor function. Apprenticeship is not a function of the Federal Government nor of State Governments, nor of any governmental organization — it's a Management-Labor function. It is up to Management and Labor to determine where their industry is going to go. If they don't determine it, then somebody else will determine it for them, and it is usually one hundred per cent wrong.

So in these discussions it was clear that the Stained Glass Association and the Brotherhood of Painters should determine how best to build up this industry. Out of these discussions finally came this little pamphlet which Mr. Rambusch mentioned. It is entitled "Standards and Organization for Apprenticeship in the Stained Glass Industry."

The position that we take has been laid down for us by Congress and it is the Government's problem to convert, sell and urge Management and Labor to do this job. In other words, we are a business organization whose efforts are confined to building a national system of

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apprenticeship which is to be operated by Management and Labor, and I am happy to say that this book is one of the best examples of co-operation to that end that has been developed.

In the absence of Mr. Harold W. Cummings, Chairman of the Craft Relations Committee, our Secretary read his written report.

Questionnaires, which were probably not explicit enough in the first place, went out to eighty-three member studios.

Thirty-three replies were received, four of which were not entered in our tabulations because they were too meager, containing such statements as "no employees," etc.

Your Committee is grateful that most of the so-called major, larger or more active studios replied, giving complete data including a copy of Employer-Union agreements for seven different cities in strategic locations for getting a good overall picture.

The following definite information is compiled from the twenty-nine complete replies received to date:

Twenty-three report Union shops and six report non-Union.

Eighty-four journeymen in the artist division were reported at an average age of forty-nine years, working at an average minimum wage of \$1.61 per hour.

One hundred and thirteen journeymen in the glazier division were reported at an average age of 50.84 years, working at an average minimum wage of \$1.50 per hour.

Eleven journeymen were not classified as to division. This brings the total journeymen reported to two hundred and eight, at an average age of 49.58 years.

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Twenty-three apprentices were reported in the artist division with an average time served to date of 1.67 years each.

Nineteen apprentices were reported in the glazier division with an average time served to date of 1.85 years each.

Total journeymen plus apprentices come to two hundred and fifty, or 8.62 per shop.

The youngest journeyman reported was thirty years of age and the oldest was seventy-four.

Only two Union contracts give a different wage rate for work away from or outside of the shop.

The twenty-nine studios averaged a total of 8.93 days off with pay, per man per year, for holidays and vacations.

Our members will understand that the percentages given in this report are open to misinterpretation since it was impossible to arrive at true averages with the incomplete data supplied.

Refreshed with a hasty lunch, we were happy to board busses and to put ourselves into the hands of our hosts for the varied afternoon and evening promised us. The first stop was made at the Heinz Memorial Chapel on the campus of the University of Pittsburgh. The glorious unity of Connick's windows showed to good advantage in the quiet afternoon light, but the visit was too brief for more than a cursory study of their profound iconography. Lawrence B. Saint's beautiful colored drawings of mediæval glass were on exhibition in the nearby Carnegie Museum. It was an added delight to find Mr. Saint present to greet us. Mr. O'Connor of the Carnegie staff was responsible for having the drawings hung for our pleasure.

After these stimulating diversions, the trip to Green Gables was enlivened with singing. The bountiful punch

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bowl revived lagging spirits when our destination was reached. Dinner in these pleasant surroundings prepared us all to be amused by the play that followed.

At the morning session on Tuesday, June twenty-ninth, action was taken on the suspension of a member engaged in importing stained glass from abroad and was made final.

The Publicity Committee reported progress in the gathering of material for the projected "Guide to Stained Glass in the United States." Co-operation was requested from studios which have not yet submitted lists of where their windows may be seen. As a positive effort to reach the clergy and extend knowledge of the work of our members, it was proposed that the quarterly be sent to Episcopal seminaries. This was approved by the membership. A competition being arranged for architectural students through the Beaux Arts was described. This would be a problem of a design of a window for a modern church and is intended to acquaint the students with the potentialities of our medium. Further details will be given in a later issue of the quarterly.

The Nominating Committee's ticket was unanimously elected. Our new officers are: Orin E. Skinner, President; George Spiers, First Vice-President; George Hunt, Second Vice-President; with A. W. Klemme and Fred P. Oppliger, re-elected Treasurer and General Secretary. The Executive Committee is now composed of Harold W. Rambusch, Rupert P. Schmitt, Stephen Bridges, Louis Seele, Edward W. Hiemer, and Wilbur H. Burnham, Jr.

There was some further discussion of our need for trained workmen and the possibility of its being supplied by trained artists coming from Europe. In this connection Mr. Harry Pedersen expressed the opinion that if a realistic program of our needs were drawn up and the point made that additional designers give the opportunity of more work to the

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larger group of cutters and glaziers, there would be no serious opposition to such men coming from abroad. He added that we should do everything in our power to develop our own artists and craftsmen if our hope for American stained glass as a significant art is to be realized.

Quebec was chosen as the place for our next convention and we can anticipate a most interesting time there. Mr. George Spiers has volunteered to make the preliminary arrangements.

The convention came to an official close with a banquet on Tuesday evening at which the prizes in the Apprentices' Competition were announced. Mr. Alexander Jeffries of the Henry Hunt Studios recalled the earlier days and men of our Association in a delightful way, and Mr. Rambusch showed a series of superb color slides of interesting non-traditional stained glass in the Church of Our Lady of Fatima, Lisbon.

Mr. George Hunt and Mr. John Weaver as Co-Chairmen of the Convention Committee making arrangements for our thirty-ninth convention deserve hearty thanks. Mrs. Anne Menzl Carroll, from the Pittsburgh Stained Glass Studios, arranged most of the newspaper publicity. Mrs. E. Bright was in charge of the tour of the city Tuesday afternoon. Mr. Charles Lee, Pittsburgh Stained Glass Studios, and Mr. Paul Rectenwald of the Henry Hunt Studios erected the apprentices' panels. The amusing line drawings in the convention program were the work of Mr. Charles Morris from the Hunt Studios. Pittsburgh, the cradle of the revival of our craft in this country, gave us memorable hospitality and a heart-warming example of friendly co-operation among the studios there.

Apprentice Exhibition

HENRY LEE WILLET

BACK in the dark days of World War II, when it was a question as to whether the stained glass craft in America could or should survive, the craft was polled to obtain statistics for presentation to the Federal Government to be used as a basis for its stained glass policy. Among the mass of detail obtained, two facts stood out as warning signals for the future. One was that the average age of our craftsmen was fifty five years, the other that during the past decade and a half almost no apprentices had been trained. It was clear that, if stained glass was not to become a lost art in this country, a definite program for training new craftsmen would have to be inaugurated.

The close of the war provided a golden opportunity. The Government was anxious to promote the training of returning G.I.'s in various trades throughout the country. With its co-operation and help, the Apprenticeship Committee of the Stained Glass Association was able to overcome first the reluctance of the Union, whose members still bore the scars of unemployment suffered during depression days, and then the lethargy of many employers who thought only of the present and hated the time and expense involved in the proper training of apprentices, some of whom would inevitably fall by the wayside before becoming experienced craftsmen. Support was won, quotas set up by the Union, and a marvelous program approved jointly by the Government, the Stained Glass Association, and the Brotherhood of Painters, Decorators and Paperhangers.

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After two years of operation, our problem this year was to determine how well the program was working and how many apprentices were actually in training. During discussion at the mid-winter Executive Meeting in Pittsburgh last January, it was suggested that the best answer to this question might be obtained by having the Association sponsor an exhibition of work by apprentices at the June Convention. Examination of the room where the convention meetings were to be held revealed sufficient exhibition space for twenty-four panels of uniform size. A special committee was appointed, made up of George Hunt and John Weaver, Co-Chairmen of the Convention Committee, Stephen Bridges, Chairman of the Education Committee, and Henry Willet, Chairman of the Apprenticeship Committee, and the project was soon under way. Rules and regulations were formulated, prizes established, and the project was launched with the hope that at least ten or a dozen apprentices would be sufficiently interested to produce examples of their work.

To the amazement of the committee, over forty entry blanks were returned, and actually twenty-five panels were submitted. The Philadelphia Union Local was so impressed with the response that it voted the sum of twenty-five dollars to be added to the Jury First Prize money. Twenty-four of the panels filled the exhibition space completely. The twenty-fifth, which did not conform to the specifications for size, was exhibited in an adjoining room, although not considered in the competition by the Jury, which felt it an essential element of apprentice training to be able to produce a panel of the exact size specified. The panels were ingeniously installed and most effectively displayed by Messers Hunt and Weaver. Each panel was given a number, all names and other identification being omitted.

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During the whole time it was on display, the exhibition was a great source of interest and enjoyment to all who attended the Convention and to many outsiders who heard about it through the Convention publicity and the public press. Mr. Maurice Hanson, official Government representative of the Department of Labor's Apprentice-Training Service, was particularly impressed with this convincing proof of the success of the apprentice-training program.

The exhibition was crowded at all times. In fact, the biggest problem confronting the Jury was to clear the room of the great number of interested public who were carefully studying the entries before casting their popular vote. Among these was noted Lawrence Saint, who was in Pittsburgh for the showing of his original drawings at the Carnegie Art Institute. Finally, the Jury was obliged to order the room cleared for half an hour to give it an opportunity to make its selection. But it was two and a half hours before this same Jury, consisting of Stephen Bridges, Chairman, Wilbur Burnham, Fred Oppliger, Rupert Schmitt and Henry Willet, finally reappeared, tired but happy in the knowledge that it had made its decisions with the greatest care after the most thorough and conscientious consideration.

The Jury felt that this exhibition marked an encouraging step forward in American stained glass, and it wished to be eminently fair in its selection, giving recognition to apprentices whose work showed originality but at the same time showed that their training was well rounded and complete in every phase of designing and making stained glass. Each panel was considered separately and thoroughly and ten were chosen for final consideration. A system of points was then set up, twenty each for designing, color selection, glass painting, glazing, originality. The final tabulation showed two panels tied for first place:

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"The Sorcerer's Apprentice," by Elmer E. Matola of Connick Associates, and "The Four Horsemen of the Apocalypse," the joint entry of Richard J. Rozek and Jack Schwartz of the Conrad Schmitt Studios. The First Prize of fifty dollars was given to each of these entries, and the Philadelphia Union's twenty-five dollars was divided between the two, making a total of sixty-two dollars and fifty cents for First Prize.

The Second Prize of twenty-five dollars went to "The Tanker," by Robert E. Sterling of the Riordan-Bridges Studio. It is interesting to note that one of the first prize-winning panels was made entirely by an artist-apprentice, the other jointly by an artist-apprentice and a mechanic-apprentice, and that the second prize was won with a panel made entirely by an apprentice destined to become a cutter-glazier and setter.

Four Honorable Mentions with a ten dollar cash award each went to: "Growth," joint entry of Paul L. Campbell and Stanley Liz of the Burnham Studio; "Vanity Fair from Pilgrim's Progress," by Howard E. Lord of Connick Associates; "St. Francis," joint entry of Norman Puff and Fred Oppliger, Jr., of the Jacoby Studios; and "St. Warpurg," by Frank Swartzlander of the Willet Studios.

Three Honorable Mentions were also awarded as follows: "Madonna of the Broom," by Victor R. Fullman of the Pittsburgh Stained Glass Company; "St. Catherine Laboure," joint entry of Bernard S. Groff of the Reeves Studio and Thomas Callanan of the Willet Studio; and "An Angel," by Laurence C. Huddy and Adolph Uherka of Reynolds, Francis and Rohnstock.

The Popular Award went to quite different choices, as is often the case with popular selections in art exhibitions. The people's choice for the First Prize of fifty dollars was

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"In My Father's House," by Paul N. Rectenwald of the Hunt Studios. Second Prize of twenty-five dollars went to "Macbeth," by William Smith of the Aurora Art Glass Company. The five popular Honorable Mentions were as follows: "Peace," joint entry of John Huls and Clifford Archer of the Jacoby Studios; "The Good Shepherd," by Helen Carew of the Aurora Art Glass Company; and three already receiving Jury mention, Victor Fullman's "Madonna of the Broom," Howard Lord's "Vanity Fair," and Frank Swartzlander's "St. Wapurge."

The exhibition was such a success, and the training of apprentices is considered so important to the future of American Stained Glass, that the Convention in open session voted to make an apprentice exhibition a biennial affair.

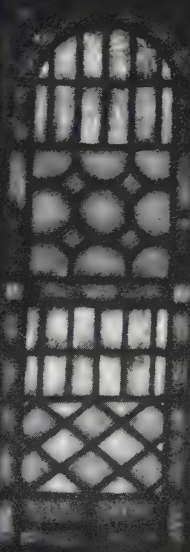


PANELS BY APPRENTICES EXHIBITED AT THE
THIRTY-NINTH CONVENTION

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Panels by Apprentices

KEY TO ILLUSTRATIONS

1. *St. Francis*. Norman Puff and Fred Oppliger, Jr.; Jacoby Art Glass Company. Jury Honorable Mention.
2. *Four Horsemen of the Apocalypse*. Richard J. Rozek and Jack Schwartz; Conrad Schmitt Studios. Jury First Prize shared with No. 18.
3. *St. Francis*. Richard Heule; Dennis G. O'Brien's Church Glass Studios.
4. *Border for Clerestory Windows*. Thomas Callanan; Willet Stained Glass Company.
5. *Growth*. Stanley Liz and Paul L. Campbell; Wilbur H. Burnham Studio. Jury Honorable Mention.
6. *Annunciation*. Norman Puff and Fred Oppliger, Jr.; Jacoby Art Glass Company.
7. *Vanity Fair — from Pilgrim's Progress*. Howard E. Lord; Connick Associates. Jury and Popular Honorable Mention.
8. *St. Warpage*. Frank Swartzlander; Willet Stained Glass Company. Jury and Popular Honorable Mention.
9. *Valor*. William Roemer; Rambusch Decorating Company.
10. *Geometric Design*. Anthony J. Annechini; Pittsburgh Stained Glass Studios.
11. *St. Catherine Laboure*. Bernard S. Groff; P. J. Reeves Company; and Thomas Callanan; Willet Stained Glass Company. Jury Honorable Mention.
12. *Author of Peace*. Talbert Preuit and Lester Cole; W. P. Fuller and Company.
13. *Madonna of the Broom*. Victor R. Fulman; Pittsburgh Stained Glass Studios. Jury and Popular Honorable Mention.
14. *Good Shepherd*. Helen Carew; Aurora Art Glass Company. Popular Honorable Mention.
15. *An Angel*. Laurence C. Huddy and Adolph Uherka; Reynolds, Francis and Rohnstock. Jury Honorable Mention.
16. *Peace*. John Huls and Clifford Archer; Jacoby Art Glass Company. Popular Honorable Mention.

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17. *In My Father's House*. Paul N. Rectenwald; Henry Hunt Studio. Popular First Prize.
18. *Sorcerer's Apprentice*. Elmer E. Matola; Connick Associates. Jury First Prize shared with No. 2.
19. *St. Francis of Assisi*. Donald F. Fall; Connick Associates.
20. *Rex Universalis Pacis*. Robert C. Heim and Daniel J. Shaw; Henry Keck Studio.
21. *Macbeth*. William Smith; Aurora Art Glass Company. Popular Second Prize.
22. *The Blessed Virgin Mary*. Frederick L. Leuchs; Rambusch Decorating Company.
23. *Tanker*. Robert E. Sterling; Riordan and Bridges. Jury Second Prize.
24. *Heraldry Panel*. Albert Felberg and Carmine Guzio; Payne-Spiers Studios.
25. *Redemption Through Jesus Christ Our Lord*. Vincent Filipone; The D'Ascenzo Studios.



The Gild of York Glass-Painters

JOHN A. KNOWLES, F.S.A.

This begins the last chapter of Knowles' scholarly book, 'THE YORK SCHOOL OF GLASS-PAINTING. With its completion we shall have finished its publication in serial form, — an undertaking which we started in nineteen twenty-nine.

LIKE all other crafts, the glass-painters were organised into a gild, perhaps not so much because they would as because they must. The mediaeval theory of economics was that all trades existed merely to supply the wants of the general public, and private profit was only justified in so far as it provided a living wage and no more to the producer or middleman. Any such idea as charging an enhanced price for an article, over and above the cost of materials, labour, and a fair profit (the wages of the employer), for some inherent artistic quality it might or might not possess, such as is done by modern artists, would have been regarded as rank swindling, and the authors of it would as likely as not have found themselves in gaol. All crafts were looked upon as objects of suspicion by the general public, who regarded their various members as experts, organised for no other purpose than to devise schemes to trap the unwary consumer. Civic authorities, composed as they were of men who were themselves members of various gilds, knowing what went on in secret chapter of their own crafts, eyed all others with suspicion, and kept a tight hold on all the various trade organisations. This is shown not only in the ordinances of crafts which dealt in articles of public necessity, and commodities of everyday consumption, such as those of the brewers and bakers, but also in the

THE GILD OF YORK GLASS-PAINTERS

rules for the regulation of crafts which had to do with articles of luxury, such as stained glass. Upon the former class the authorities were particularly severe. No innholder might hold public office, as it was found they invariably took advantage of their privileged position of being responsible to no one but themselves, in order to fleece the public. The fact that a civic ordinance in York, enacted in 1503, decreed that every innholder must have a sign over his door before Ascension Day,¹ did not prevent Sir John Petty, who combined the business of glass-painter with that of an innholder, from being ordered, when he became an alderman in the following year, "to leve his kepyng of hostery and take down his signe apon payn of forfeittour of ye payn provided."²

Two sets of ordinances for the regulation of the York Craft of Glass-Painters have been preserved. The first is of about the year 1380,³ and can usefully be compared with the set of similar ordinances of the London Craft, which are dated 1364-65.⁴ Both are written in old French, and show that whilst the craft was allowed a certain limited freedom in minor points, the authority of the Mayor and aldermen loomed largely. They "ordeigned" what was to be, and to this the craft, we are told, merely "assented"; whilst those who went contrary to the ordinance were to be fined, the amount of the fine to go "to the communality of the said city." In the second set of ordinances, which are in English, and are dated 1463-64,⁵ although it is stated

¹ Rev. Angelo Raine, "York Five Hundred Years Ago," *Yorkshire Herald*, Jan. 20, 1921.

² Scaife MS.: Lord Mayors and Sheriffs, in York Public Library.

³ Printed in *York Memo. Book*, i, ed. by Dr. Maud Sellars, Surtees Soc., vol. 120, p. 50.

⁴ Printed in Ashdown, *History of the Worshipful Company of Glaziers*, p. 17. Privately printed, 1918.

⁵ Printed in *York Memo. Book*, ii, ed. by Dr. Maud Sellars, Surtees Soc., vol. 125, p. 208.

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that "it was ordeyned, agreed and established by all the hole craft of glasyers," it is easy to see which party did the ordering and which had merely to agree, also the undisguised suspicion with which the authorities regarded the craft. The possibility of there being "disceyt unto the Kynges peple" in the productions of the gild they evidently anticipated; for an ordinance insisting upon continual search and close inspection of work was the first to be set down. Imitation stained glass in which the paint was not fired on but merely mixed with varnish, which after a time dropped off, was not unknown; and some of the corporation had possibly at some time or other been taken in themselves.⁶

In the earlier set of ordinances it was ordained that no stained glass above the value of half a mark (6s. 8d.) should be sent out of the city until it had been inspected. In the later set we see how and by whom this inspection was to be carried out. The civic authorities ordered that the glass-painters should each year, "in the fest of Seint Luke," the patron saint of artists, "chese hem two serchours to have reule and thoursight of almanere of thynges, that shall be made in the saide craft, and to see that it be wele, truely, and substancially wroght, and that therein be noo disceyt unto the Kynges peple."

⁶ The stipulation that the colour was to be "burnt in and not mixed with oil" (showing that the contrary was sometimes the case) is contained in the contract made with Christophano in 1477, Domenicho in 1513, and William of Marseilles in 1519, all for the Duomo of Arezzo (Mrs. Merrifield, *Original Treatises*, vol. i, pp. lxxi, lxxiv), and in contracts dated 1620, 1641, and 1647 at Sainte Marie d'Auch (M. de la Carsalade du Pont, "Les Verrières des nefs de la Cathédrale d'Auch," *Revue de Gascogne*, 1897, p. 387, and l'Abbé Caneto, *Sainte Marie d'Auch*, roy. fol., 1857). In England, "enelyn" (i.e. burning in the "colour") is insisted upon in the Beauchamp Chapel, Warwick, contract in 1447, and at Wadham College in 1621 (contract with Bernard Van Linge, Jackson, *History of Wadham College*). Cennini (fourteenth century), in his *Book of Art* (translated by Mrs. Herringham, chap. 171), gives explicit instructions how to fake heraldry in stained glass with oil paints, so as to save time and trouble.

THE GILD OF YORK GLASS-PAINTERS

This was no self-denying ordinance on the part of the glass-painters in the interests of sound workmanship and honest dealing. It was imposed upon them by the city to protect the public against fraud. The "searchours" or inspectors were only chosen from amongst members of their own craft, because they alone possessed the requisite technical knowledge to detect fraud. They were, for the time being, the servants of the civic authorities and not of the craft. This is shown by the clause imposing penalties if they should be "let or hindered" whilst engaged upon their duties.

(To be continued)

Committee Report

Membership Committee

THE following names of applicants are published for review by the membership, who are asked to send in to the Secretary any opinions they may have as to the eligibility of the persons or firms listed for membership in the Association.

For full membership: — B. F. Biehl, 261 W. Graisbury Avenue, Audubon, New Jersey. Proposed by S. A. Bendheim.

Anton Rez, 1204 Minor Avenue, Seattle 1, Washington. Proposed by S. A. Bendheim.

For associate membership: — Reverend L. K. Hannum, 354 Hunter Street, Sing Sing Prison, Ossining, New York. Proposed by S. A. Bendheim.

Helen Carew, c/o Aurora Art Glass Company, 128 Boulevard of the Allies, Pittsburgh 22, Pennsylvania. Proposed by D. Bright.

Donald Haines, c/o Aurora Art Glass Company, 128 Boulevard of the Allies, Pittsburgh 22, Pennsylvania. Proposed by D. Bright.

George Albert Sawert, c/o Aurora Art Glass Company, 128 Boulevard of the Allies, Pittsburgh 22, Pennsylvania. Proposed by D. Bright.

William J. Smith, c/o Aurora Art Glass Company, 128 Boulevard of the Allies, Pittsburgh 22, Pennsylvania. Proposed by D. Bright.

George Hunt, Chairman

Notes — Correspondence — Comment

Change of Editor and Address

WITH this issue, *Stained Glass* has a new editor. He is aware of the responsibility assumed in succeeding Mr. Skinner, who has made our magazine symbolic of good craftsmanship for so many years.

Your forbearance is requested while the exacting craft of publication is being learned. Your co-operation will be sought from time to time, for it is hoped that each of you will regard the magazine as your own — as indeed it is.

In the future address correspondence regarding STAINED GLASS to Stephen Bridges, 324 East 3rd Street, Cincinnati 2, Ohio.

The Four Freedoms

THE PANELS ILLUSTRATED in the frontispiece were designed and made by Conrad Pickel. He describes them thus:

“They show my interpretation of the Four Freedoms and their importance to humanity. The idea of incorporating the four seasons with the four freedoms comes from a speech made by the late President Roosevelt in which he related the two themes, stating that in both cases, all four were intertwined and dependent upon one another to complete the whole. I have enlarged upon this idea, and thus show it in the color schemes of each panel. For example, the Freedom of Religion panel represents winter, as carried out with a background of grey. Freedom from Want represents the summer season and is therefore in blue background, while the Freedom of Speech follows autumn and

STAINED GLASS

is in red background. The Freedom from Fear panel shows the spring season with a green background.

"At the present time, I have not decided upon the use of these panels, but it has been my thought to have them for some patriotic purpose, or to donate them for some worthy cause."

Publications of Interest

THE FUTURE OF STAINED GLASS. The Workshop and Designs of Emil Frei, Inc. *Architectural Record*. June 1948. This is a "Religious Buildings" issue. A windowless church is featured.

CINQ ARTISTES FRANCAIS AU SERVICE DU SANCTUAIRE. By R. P. Regamey, O.P. *L'Artisan et les Arts Liturgiques*. No. 1, 1948. Illustrations of stained glass by Jean Hebert-Stevens, Pauline Peugniez, Paul Bony, Adeline Hebert-Stevens, and Jacques Bony.

JOURNAL OF THE BRITISH SOCIETY OF MASTER GLASS-PAINTERS. Vol. X, No. 1, 1947-1948, contains: — "The East Window of the Chapel of Trinity Hospital, Greenwich," by Bernard Rackham, C.B., F.S.A. "The Origin and Use of Silver Stain," by Noel Heaton, B.Sc., F.C.S. "The Fourteenth-Century Winchester Glass at Ettington, Warwickshire," by H. T. Kirby. "The Lost Stained Glass Treasures of London." "Notes on Fragments of Painted Glass in St. Michael's Church, Basingstoke," by W. H. Randoll Blacking, F.R.I.B.A.

POST-WAR CHURCH BUILDING. A Practical Handbook. Edited by Ernest Short, with an Introduction by John Rothenstein. Illustrated. London: Hollis and Carter. 30/. Chapter on "Church Windows: Modern Stained Glass," by Judith D. Guillum.

NOTES — CORRESPONDENCE — COMMENT

Help Wanted

STEADY position in Atlanta, Georgia, for first-class artist in stained glass work as designer, cartoonist and painter at good salary. Address applications to the Editor, Stephen Bridges, 324 East 3rd Street, Cincinnati 2, Ohio.

Correction

ON page forty-two of the article "Stained Glass in Pittsburgh" in our Summer issue, the D'Ascenzo Studios were mentioned only as the makers of the rose window in the east transept in the East Liberty Presbyterian Church.

It should be noted that the D'Ascenzo Studios also made the west transept window, generally referred to as the Historical Window, as well as the four rose windows over the great organ.

Sainte Chapelle Glass Returned by English Parish

CONSIDERABLE PUBLICITY was recently given to panels of thirteenth-century stained glass which had found their way, more than a century ago, from Sainte Chapelle in Paris to the parish church of Orton-on-the-Hill, Twy-cross, Leicestershire. The Parish Council generously voted to give up the panels "in a token of friendship." While one is glad to hear of such generosity, it is interesting to speculate on whether this precedent will have imitators.

Credit was given to M. Jules Formige, Inspector General of Historic Monuments, for elaborate detective work. This would seem to be somewhat overrated. As long ago as 1913, Philip Nelson was aware of their existence and mentioned them in "Ancient Painted Glass in England 1170-1500": "Here are fragments of XIII century glass removed during the French Revolution from La Sainte Chapelle, Paris."

STAINED GLASS

Is Nothing Sacred?

AN EDITORIAL in the Excelsior Springs, Missouri, *Standard*, entitled, "Is Nothing Sacred?", suggests that, "it is difficult to imagine anyone so thoughtless of sacred beauty as to deliberately shatter stained glass church windows dedicated to the Saints.

"Such a callous display of destructiveness as was shown at St. Luke's Episcopal Church, where two huge windows were broken by rocks a week ago tonight indicates a strange mental quirk on the part of the perpetrator.

"In recent weeks there have been many acts of wanton destruction in various parts of the city. They are all deplorable, of course, particularly so since replacement of any item is so expensive today. But there appears no excuse for any sane person to ruthlessly destroy the valuable and beautiful windows of a house dedicated to the Lord.

"Vigilance on the part of all citizens to see that there are no repetitions of acts such as these is the lesson to be learned from the Episcopal church incident. Anyone with any knowledge of the identity of those who were responsible should most certainly turn over that information to the proper authorities.

"It is a saddening commentary on any community that there should be present anyone with such a peculiar sense of values or sense of pleasures as to cause damage such as was inflicted on the local church. All of us should be on the alert that it does not happen again."

Similar situations exist in many other communities. In Richmond, Virginia, a sailor broke into Saint Paul's church and damaged stained glass windows and furniture worth "several thousand dollars." He said he had had "a few beers" but denied being under the influence of any narcotic. He told the church sexton he thought it was a bus station.

Edwin S. Popper 1862-1948

EDWIN S. POPPER, the elder of the two partners of Leo Popper and Sons, died on June twenty-fifth, 1948, at the age of eighty-five.

He was born on July thirtieth, 1862, in New York City, the eldest of the five children of Leo and Anna Popper. After graduating from college, he was active in the lace business for some years. About 1890, he joined his father and brothers, Emil and Caleb, in the glass business which Leo Popper had founded in 1880. He was a moving factor in this firm for over fifty years.

His interests were broad and deep in many fields. He was closely attached to art groups in New York and abroad. An early member of the Salmagundi Club, he knew many of the leading painters and etchers and collected their works. He was a subscriber to the New York Symphony, the New York Philharmonic Society, and the opera, attending regular concerts until he was seventy-seven. As a good citizen, he was a member of the New York Grand Jury, and various other civic organizations. His business interests made him an early member of the Merchants Association, the Society of Mechanics and Tradesmen, and similar groups.

These factors combined to give him a long and lasting love of stained glass. His deepest satisfaction during his active business life was to make glass available to artists.

Surviving are his brother and partner, Emil L. Popper, and his sister, Martha Popper.

Georgia McIntosh

GEORGIA MCINTOSH, for many years a designer of stained glass, died on August seventeenth, 1948, in Dallas, Texas.

She is survived by her husband, Roger D. McIntosh, who shared her enthusiasm for the craft. They had worked together first in Dallas and later in Pittsburgh. Only recently they had returned to Dallas and established their own business in their studio-home.

At the time of her death, Mrs. McIntosh was making windows for the newly built St. Michael and All Angels Episcopal Church, Dallas.

George J. Wagner 1878-1948

GEORGE J. WAGNER, founder of Wagner Brothers Stained Glass Studio, died on May twenty-fourth, 1948, at the age of sixty-nine.

He was born in Bavaria, October sixteenth, 1878. His education was obtained in parochial schools in this country. Upon graduating, he began his career with the Flanigan and Biedenweng Company in Chicago. Later he was with Gianinni and Hilgart. In May 1909 he started Wagner Brothers in Milwaukee, Wisconsin.

His chief interests were his family, charitable organizations, and his work.

While at work on May tenth, a sudden paralysis set in from which he never recovered.

He is survived by three sons, three daughters, and eleven grandchildren.

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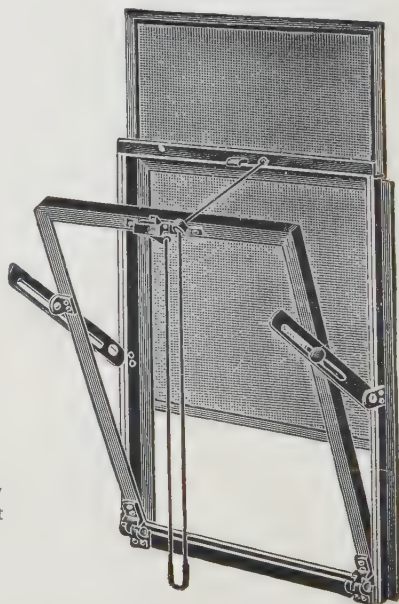
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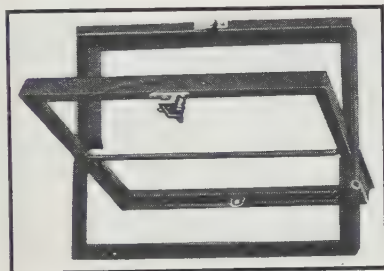
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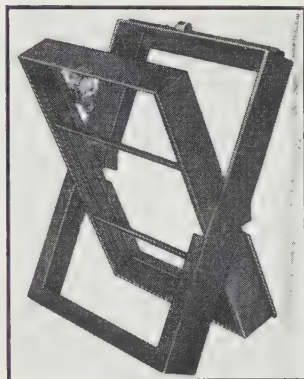


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Rev. Justin J. Butler, O.P.	Antioch, California
Frankie Byrne	Indianapolis, Indiana
Mrs. William D. Cairns	Pasadena, California
Erasmo Calvani	Caracas, Venezuela
Mrs. Anne Menzl Carroll	Pittsburgh, Pennsylvania
Mrs. Charles J. Connick	Newtonville, Massachusetts
Oliver Spencer Croydon	Chicago, Illinois
Vivian O. Cummings	Belvedere, California
Fred R. Dandeneau	Chicago, Illinois
Raymond A. de Haven	Ambler, Pennsylvania
John E. Donaldson	Minneapolis, Minnesota
Frederick S. Duncan	New York City
James Egan	Saint Louis, Missouri
Mildred Z. Eves	New York City
John Foster	Mill Valley, California
Joseph A. Freney	Milwaukee, Wisconsin
Victor R. Fullman	Pittsburgh, Pennsylvania
William J. Garbini	San Francisco, California
John R. Gariepy	Detroit, Michigan
Marguerite Gaudin	Philadelphia, Pennsylvania
Albert A. Gerlach	Portland, Oregon
Bertram L. Gilbert	Chicago, Illinois
Norbert W. Graves	Berkeley, California
George Gugert	Philadelphia, Pennsylvania
Mrs. Karl Hackert	Chicago, Illinois
Rev. Jesse Halsey, D.D.	Chicago, Illinois
Richard E. Hanser	Winona, Minnesota
Thomas W. Harland	Staten Island, New York
John W. Hathaway	Philadelphia, Pennsylvania
Richard Irving Heule	Minneapolis, Minnesota
Albrecht Holz	Paterson, New Jersey
M. C. Hoss	Kokomo, Indiana
Helen Y. Hunt	Pittsburgh, Pennsylvania
William R. Jack	Lexington, Massachusetts
Anthony Jankowski	Milwaukee, Wisconsin
Alexander Duncan Jeffries	Avalon, Pittsburgh, Pennsylvania
Richard W. Jung	Los Angeles, California
D. Taylor Kellock, D.A., Edin.	Ballarat, Victoria, Australia
John A. Kevorkian	Philadelphia, Pennsylvania